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3 1761 03492 3664

Grainger, Percy

[ My robin is to the  
greenwood gone; arr. ]  
My robin

M  
38  
G72M9  
1912






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# PERCY ALDRIDGE GRAINGER

**SETTINGS OF SONGS & TUNES FROM  
WILLIAM CHAPPELL'S  
"OLD ENGLISH POPULAR MUSIC."**

**Nº 2. "MY ROBIN IS TO THE GREENWOOD GONE."  
PIANO VERSION.**

**SCHOTT & Co., Ltd.  
LONDON**

Printed in England

*Schott & Co. Ltd.*





# SETTINGS OF SONGS & TUNES FROM WILLIAM CHAPPELL'S "OLD ENGLISH POPULAR MUSIC"

(by kind permission of Chappell & Co., Ltd.)

## № 2. "MY ROBIN IS TO THE GREENWOOD GONE"

Mo te hoa takatapui  
Roger Quilter.

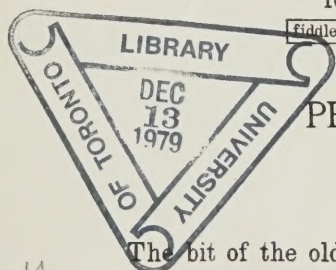
A room-music ramble upon the first 4 bars of the old tune of that name,  
for Flute, English horn, and 6 strings

fiddle, 2 middle-fiddles (*viola*), 2 bass-fiddles (*cello*) & double-bass

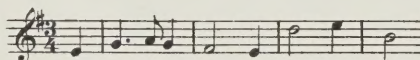
by

PERCY ALDRIDGE GRAINGER.

begun: 10.3.12. ended: 5.5.12.



The bit of the old song I have used is:



For the whole of the tune see page 153 of William Chappell's  
"Old English Popular Music," edited by H. E. Wooldridge  
(Chappell & Co., London, 1893). In its entirety it makes  
a charming and quite different impression to that produced  
by my treatment of its first phrase and by the free ram-  
ble that follows.

Percy Aldridge Grainger.

*All held within the above square is meant to be used in full in programs, where possible.*

Full score (for eight-some)	net 2/6
Wind & String parts (for eight-some) each	net 6 <sup>d</sup>
Piano version	net 2/-
Version for fiddle, bass-fiddle ( <i>cello</i> ) and piano, score	net 2/6
Version for fiddle, bass-fiddle and piano, string parts each	net 6 <sup>d</sup>

# "MY ROBIN IS TO THE GREENWOOD GONE"

Mo te hoa takatapui  
Roger Quilter.

## PIANO VERSION.

All big stretches may be harped (played Arpeggio).

WITH A DROWSY LILT. M. M. ♩ = between 152 & 168

PIANO.

*p dreamily.*

*mp*

*p*

*soften and slacken  
(dim. e rit.)*

*pp*

*pppp*

*pppp*



1st SPEED. (*a tempo*)

simply and gracefully.

(*simplice e grazioso*)

(My Ro - bin is to the green - wood gone.)

First system of the musical score, measures 1-4. The treble staff begins with a piano (*p*) marking, and the bass staff with a pianissimo (*pp*) marking. The music is in G major and 2/4 time.

Second system of the musical score, measures 5-8. The treble staff has a piano (*p*) marking, and the bass staff has a pianissimo (*pp*) marking. The instruction "delicately. (*delicato*)" is written above the treble staff in measures 7-8.

Third system of the musical score, measures 9-12. The treble staff has a mezzo-piano (*mp*) marking, and the bass staff has a piano (*p*) marking. The instruction "louden slightly. (*poco cresc.*)" is written above the treble staff in measure 10. An "or:" alternative is shown below the bass staff for measures 10-11.

Fourth system of the musical score, measures 13-16. The treble staff has a mezzo-forte (*mf*) marking, and the bass staff has a piano (*p*) marking. The instruction "louden. (*cresc.*)" is written above the treble staff in measure 14.

Fifth system of the musical score, measures 17-20. The treble staff has a mezzo-forte (*mf*) marking, and the bass staff has a piano (*p*) marking. The instruction "louden. (*cresc.*)" is written above the treble staff in measure 18. An "or:" alternative is shown below the bass staff for measures 17-18. The system concludes with a double bar line and a repeat sign.

Red. ————— Red. ————— \*



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a harmonic accompaniment. A *p* (piano) dynamic marking is present in the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a harmonic accompaniment. A *louden. (cresc.)* (loudening, crescendo) marking is present in the bass staff. A *f* (forte) dynamic marking is present in the bass staff. A *left.* marking is present above the treble staff. A *Red.* marking is present below the bass staff. A *Red.* marking is present below the bass staff. A *\** marking is present at the end of the system.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a harmonic accompaniment. A *(left.)* marking is present above the treble staff. A *(right.) mp* (mezzo-piano) marking is present in the bass staff. A *soften. (dim.)* (softening, diminuendo) marking is present in the bass staff. A *Red.* marking is present below the bass staff. A *Red.* marking is present below the bass staff. A *\** marking is present at the end of the system. A *5 4 2* marking is present above the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a harmonic accompaniment. A *left.* marking is present above the treble staff. A *right.* marking is present above the treble staff. A *pp* (pianissimo) marking is present in the bass staff. A *Red.* marking is present below the bass staff. A *Red.* marking is present below the bass staff. A *Red.* marking is present below the bass staff. A *\** marking is present at the end of the system.

feelingly. (*espress.*)

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a harmonic accompaniment. A *p* (piano) dynamic marking is present in the bass staff.



left.

louden. (cresc.) *f*

Red. \* Red. \* Red. \*

LINGERINGLY. (*sost.*) *mp*

right.

soften. (*dim.*)

*f*

*p* (or *pp*)

QUICKEN. (*accel.*)

louden lots. (*molto cresc.*)

Red. \*

1<sup>st</sup> SPEED. (*a tempo*)

louden. (*cresc.*)

*mf*

left.

left.

don't soften. (*non dim.*)

Red. \* Red. \*

slow off (*rit.*)

1<sup>st</sup> SPEED. (*a tempo*)

*pp*

very faintly. (*lontano*)

pp

pp

This system shows the first two staves of a musical score. The treble staff has a melodic line with a slur and a fermata. The bass staff has a harmonic accompaniment. The key signature has one sharp (F#). The dynamics are marked *pp* (pianissimo).

*mp* very feelingly (*molto espress.*)

*mf*

louden. (*cresc.*)

This system continues the musical score. The treble staff has a melodic line with a slur and a fermata. The bass staff has a harmonic accompaniment. The key signature has one sharp (F#). The dynamics are marked *mp* (mezzo-piano), *mf* (mezzo-forte), and *louden. (cresc.)* (crescendo).

*mf* *f* *mp* *p*

Red. \* Red. \* Red. \*

This system continues the musical score. The treble staff has a melodic line with a slur and a fermata. The bass staff has a harmonic accompaniment. The key signature has one sharp (F#). The dynamics are marked *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *p* (piano). There are three measures marked "Red." with an asterisk.

intensely. (*molto espress.*)

*f*

soften (*dim.*)

Red. Red. Red. Red. Red.

This system continues the musical score. The treble staff has a melodic line with a slur and a fermata. The bass staff has a harmonic accompaniment. The key signature has one sharp (F#). The dynamics are marked *f* (forte) and *soften (dim.)* (diminuendo). There are five measures marked "Red.".

louden. (*cresc.*)

Red. Red. \*

This system continues the musical score. The treble staff has a melodic line with a slur and a fermata. The bass staff has a harmonic accompaniment. The key signature has one sharp (F#). The dynamics are marked *louden. (cresc.)* (crescendo). There are three measures marked "Red." with an asterisk.



right. slow off  
(rit.)

*f* *mp* *p* *mp* *pp*

*Red.* \*

1st SPEED.  
(a tempo)

*p* *pp* *mf* *p*

*mp* *mf* *p*

left. hold. right. *mf*

*louden. (cresc.)* *louden. (cresc.)*

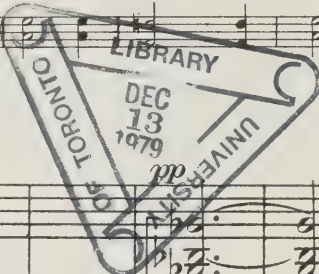
*Red.* \*

*mp* *f* *mp* *soften. (dim.)* *p* *mf* *p*

gradually slow off  
*rit. poco a poco*

*pp* *mf* *pp* (1)

or:



*ppp* *mp* *ppp* *pp*

*Red.* *Red.* \*

1st SPEED.

(a tempo)

*mp* *mp* like plucked strings  
(quasi pizz.)

(hold.) (hold.)

*soften (dim.)* *pp* *ppp*

*Red.* *Red.* *Red.* \*



# PERCY ALDRIDGE GRAINGER OWN WORKS (In which no folk-music tunes are used.)

## KIPLING SETTINGS

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|---|--|
| <p>Nr. 1. "DEDICATION" (from "The Light that Failed.") Net<br/>Song for man's high voice and piano ... .. 2/-</p> <p>Nr. 2. "WE HAVE FED OUR SEAS FOR A THOUSAND YEARS" (from the "Seven Seas.")<br/>For mixed chorus (men and boys or women) brass and strings (strings can be done without at will)<br/>Full score 3/- Choral &amp; piano score (to sing from) 6d.<br/>Band parts on hire.</p> <p>Nr. 3. "MORNING SONG IN THE JUNGLE" (from "The Second Jungle Book.")<br/>For unaccompanied mixed chorus. Choral and piano score (to sing from) ... .. 6d.</p> | <p>Nr. 4. "TIGER-TIGER" (from "The Jungle Book.") Net<br/>For unaccompanied men's chorus or man's high voice single (tenor solo) and men's chorus. Choral and piano score (to sing from) ... .. 6d.</p> <p>Nr. 5. "THE INUIT" (from "The Second Jungle Book")<br/>For unaccompanied mixed chorus. Choral and piano score (to sing from) ... .. 6d.</p> |
|---|--|

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|---|---|
| <p>Nr. 1. MOCK MORRIS. For string six-some (six single strings) or string band (seven part) Net<br/>Score, 2/6 For piano (concert version) 2/-<br/>Parts 6d. each net, or the set 3/6<br/>For piano (popular version) 2/-</p> <p>Nr. 2. CLOG DANCE:—"HANDEL IN THE STRAND."<br/>For three-some [piano, fiddle and bass fiddle (cello)], or four-some [piano, fiddle, middle-fiddle (viola) and bass fiddle] or two pianos and massed strings<br/>Score (piano part) ... 2/6 String parts, each ... 6d</p> | <p>Nr. 3. WALKING TUNE. For wind five-some (flute, oboe, Net<br/>clarinet, horn, and bassoon).<br/>Score 2/6 Wind part, each 6d Piano version 2/-</p> <p>"AT TWILIGHT." For unaccompanied mixed chorus and a man's high voice (tenor solo). Choral &amp; piano score 6d.</p> <p>"A REIVER'S NECK VERSE." Words by A.C. SWINBURNE (Poems and Ballads, 3rd Series). Song for voice and piano ... .. 2/-</p> |
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## SENTIMENTALS

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| <p>Nr. 1. COLONIAL SONG. For soprano, tenor, harp, and band, or for harp and band without the voices.<br/>Full score and band parts on hire ... net 2/-<br/>Piano version ... .. net 2/-</p> | <p>Two Voices and Piano ... .. net 2/-<br/>For Three-some (Trio) score and parts ... .. net 3/-</p> |
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- |   |   |
|---|---|
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## Settings of Songs and Tunes from William Chappell's "Old English Popular Music."

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| <p>Nr. 1. "WILLOW WILLOW." For voice (man's or woman's) accompanied by guitar (or harp) and 4 muted strings. Score ... 2/6 Parts, each 6d.<br/>Voice and piano version ... 2/-</p> | <p>Nr. 2. "MY ROBIN IS TO THE GREENWOOD Net<br/>GONE." (A ramble upon the old tune of that name.)<br/>For flute, English horn, and 6 strings.<br/>Full score, 2/6 Parts, each 6d. Piano version 2/-<br/>Version for fiddle, bass fiddle ('cello) and piano, score and strings parts ... .. 3/6</p> |
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- |  |  |
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# PERCY ALDRIDGE GRAINGER'S

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MOCK MORRIS (Concert Version) ...	2 -
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COLONIAL SONG ... ..	2 -
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